Qualification Accredited

OCR
Oxford Cambridge and RSA

This specification is for **first teach September 2023**. First assessment will be **Summer 2024**.

Specification

AS LEVEL

MEDIA STUDIES

OCR Level 3 Advanced Subsidiary GCE in Media Studies

H009

For first assessment in 2024

Version 2.3 (April 2025)

ocr.org.uk/alevelmediastudies

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Specifications are updated over time. Whilst every effort is made to check all documents, there may be contradictions between published resources and the specification, therefore please use the information on the latest specification at all times. Where changes are made to specifications these will be indicated within the document, there will be a new version number indicated, and a summary of the changes. If you do notice a discrepancy between the specification and a resource please contact us at: resources.feedback@ocr.org.uk

We will inform centres about changes to specifications. We will also publish changes on our website. The latest version of our specifications will always be those on our website (ocr.org.uk) and these may differ from printed versions.

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1 Why choose an OCR AS Level in Media Studies?

1a. Why choose an OCR qualification?

Choose OCR and you've got the reassurance that you're working with one of the UK's leading exam boards. Our new AS Level in Media Studies course has been developed in consultation with teachers, employers and Higher Education to provide learners with a qualification that's relevant to them and meets their needs.

We're part of the Cambridge Assessment Group, Europe's largest assessment agency and a department of the University of Cambridge. Cambridge Assessment plays a leading role in developing and delivering assessments throughout the world, operating in over 150 countries.

We work with a range of education providers, including schools, colleges, workplaces and other institutions in both the public and private sectors. Over 13,000 centres choose our A Levels, GCSEs and vocational qualifications including Cambridge Nationals and Cambridge Technicals.

Our Specifications

We believe in developing specifications that help you bring the subject to life and inspire your learners to achieve more.

We've created teacher-friendly specifications based on extensive research and engagement with the teaching community. They're designed to be straightforward and accessible so that you can tailor the delivery of the course to suit your needs. We aim to encourage students to become responsible for their own learning, confident in discussing ideas, innovative and engaged.

We provide a range of support services designed to help you at every stage, from preparation through to the delivery of our specifications. This includes:

- A wide range of high-quality creative resources including:
  - Delivery Guides
  - Transition Guides
  - Topic Exploration Packs
  - Lesson Elements
  - …and much more.
- Access to Subject Advisors to support you through the transition and throughout the lifetimes of the specifications.
- CPD/Training for teachers including webinars and regional meetings to introduce the qualifications and prepare you for first teaching.
- Active Results – our free results analysis service to help you review the performance of individual learners or whole schools.

All AS level qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's AS Level in Media Studies is QN: 603/1943/4.

1b. Why choose an OCR AS Level in Media Studies?

This contemporary, accessible and creative course has been designed with teachers and learners in mind following extensive consultations. This specification will allow learners to study the media in an academic context and apply the knowledge and understanding gained to the process of creating their own media productions.

OCR's AS Level in Media Studies is designed to widen the intellectual horizons of the learner through the analysis of both global and historical media. This specification will foster the development of critical and reflective thinking to encourage engagement in the critical debates surrounding contemporary media.

The approach that we have taken in this specification will allow teachers and learners to engage confidently with critical and theoretical approaches from the perspectives of both analytical consumers and producers of media products.

It is our strong desire that OCR's AS Level in Media Studies should inspire learners and develop an aspiration to continue learning beyond the confines of the classroom as well as developing personal and interpersonal skills which will serve them well both in Higher Education and in the workplace.

The OCR AS Level in Media Studies offers a broad, coherent and rigorous course of study and has been created to ensure that all types of learners can fulfil their potential.

Aims and learning outcomes

OCR's AS Level in Media Studies will enable learners to:

- demonstrate skills of enquiry, critical thinking, decision-making and analysis
- demonstrate a critical approach to media issues
- demonstrate appreciation and critical understanding of the media and their role both historically and currently in society, culture, politics and the economy
- develop an understanding of the dynamic and changing relationships between media forms, products, media industries and audiences
- demonstrate knowledge and understanding of the global nature of the media
- apply theoretical knowledge and specialist subject specific terminology to analyse and compare media products and the contexts in which they are produced and consumed in order to make informed arguments, reach substantial judgements and draw conclusions about media issues
- engage in critical debate about academic theories used in media studies
- appreciate how theoretical understanding supports practice and practice supports theoretical understanding
- demonstrate sophisticated practical skills by providing opportunities for creative media production.

1c. What are the key features of this specification?

The key features of OCR's AS Level in Media Studies for you and your learners are:

- an engaging and worthwhile specification that means learners will enjoy studying media
- a contemporary media NEA production for learners with a choice of briefs
- interesting and relevant specified media products for study
- support from a dedicated media studies advisor who can directly answer any queries
- exciting resources with detailed ideas for the classroom
- guidance to support delivery
- synoptic learning that comprehensively ties in the relationships between media products and the theoretical framework of media language, media representation, media institution and media audiences
- an emphasis on textual analysis that enables learners to make judgements on media products, fostering an understanding of context and the use of academic ideas and arguments
- a deeper understanding of media that is encountered by learners on a daily basis
- it engages with some of the academic ideas and arguments that surround the modern world of media
- co-teachability with OCR's A Level in Media Studies.

1d. What is new in OCR's AS Level in Media Studies?

This section is intended for teachers using OCR's AS Level in Media Studies (H140).

It highlights the difference between this A Level and the new AS Level in Media Studies (H009) for first teaching in September 2017:

What stays the same?	What's changing?
• The theoretical framework remains at the core of the specification. • The marks for constructing media products (NEA) remains at 30%. • Use of unseen materials in exam. • A choice of brief for the media production (NEA).	• Specified media products which have been chosen because they have cultural, social and historical significance. • One component that deals entirely with the contemporary media landscape. • Use of academic ideas and arguments to indicate a specific conceptual understanding. • NEA briefs that will change every year. • Individual production in the NEA. Non-assessed learners can be part of the production team.

1e. How do I find out more information?

If you are already using OCR specifications you can contact us at: www.ocr.org.uk.

If you are not already a registered OCR centre then you can find out more information on the benefits of becoming one at: www.ocr.org.uk.

If you are not yet an approved centre and would like to become one go to: www.ocr.org.uk.

Want to find out more?

Contact a Subject Advisor:
Email: media@ocr.org.uk
Phone: 01223 553998

Explore our teacher support:
http://www.ocr.org.uk/qualifications/by-subject/media-and-communication/

Join our communities:
X (formerly Twitter): @OCR_Media_Film

Visit our Online Support Centre at support.ocr.org.uk

Check what CPD events are available:
www.cpdhub.ocr.org.uk.

2 The specification overview

2a. OCR's AS Level in Media Studies (H009)

Learners take both components 01 and 02/03 to be awarded the OCR AS Level in Media Studies.

Content Overview	Assessment Overview	
Section A: The Media Theoretical Framework Learners will be introduced to all elements of the Media Theoretical Framework and associated contexts through media products set by OCR in the following media forms: • Film • Advertising and Marketing • Radio • Magazines • Video Games • Music Video. **Section B: Long Form Television Drama** Learners will engage in **one in-depth study** of television as an evolving, global media form. Learners must study one complete episode of a contemporary English Language long form TV drama to inform their study. Learners must select from a list set by OCR. **Section C: News and Online Media** This section consists of **two linked in-depth studies** that focus on contemporary news in the UK, requiring learners to explore how and why newspapers and their online counterparts are evolving as media products and the relationship between both online and offline news. Learners must select from a list set by OCR.	Media today* (01) 70 marks 2 hours Written paper	**70% of total AS level**
Learners will create a media product in response to an OCR set brief.	Creating media* (02/03) 30 marks Non-exam assessment (NEA)	**30% of total AS level**

* Indicates inclusion of synoptic assessment (see Section 3j).

Learners who are retaking the qualification may carry forward their result for the non-exam assessment component. Learners who wish to re-take the non-exam assessment component must undertake the brief set for the year of assessment.

Media forms and specified products in the specification

Learners are required to study **nine** media forms and associated set products as specified by OCR.

Learners will study all nine media forms using the theoretical framework which consists of media language, media representations, media industries and media audiences (see Section 2b of this specification for more details) and also consider the social, cultural, economic, political and historical contexts of media products.

Content and products at a glance

Media form	Set product	Area of subject content to be studied	To be studied in
Film	*Shang-Chi and the Legend of the Ten Rings* (2021) Extracts of the film only to be considered in relation to the media industry issues exemplified	Media industries Economic contexts	Section A
Advertising and marketing	*Shang-Chi and the Legend of the Ten Rings* (2021) UK film posters and the UK official trailer. The posters will be made available to centres by OCR	Media language Representation Social and cultural contexts	Section A
Radio	**One** complete episode of the *BBC Radio One Breakfast Show*	Media industries Audiences Economic, political and cultural contexts	Section A
Magazines	**Two** front covers of *The Big Issue*	Media language Representation Social, cultural and political contexts	Section A
Video games	*Animal Crossing: New Horizons* (2020) Extracts of the video game only to be considered in relation to the media industry and audience issues exemplified	Media industries Audiences Economic and social contexts	Section A
Music video	**Two** music videos studied in full: • *Billie Jean* (Michael Jackson, 1982) • *Million Reasons* (Lady Gaga, 2016)	Media language Representation Historical, social and cultural contexts	Section A
Television	**One** complete episode (specified by OCR) from **one** of the following long form television dramas: • *Mr Robot* • *Atypical* • *Killing Eve* • *Stranger Things*	All (synoptic) (In depth study)	Section B

2

Media form	Set product	Area of subject content to be studied	To be studied in
Newspapers	**One** complete edition of the *Daily Mirror* and **one** complete edition of *The Daily Telegraph* and **Two** front covers from the *Daily Mirror* and **two** front covers from *The Daily Telegraph*	All (In depth study)	Section C
Online, social and participatory media	The *Mirror Online* and *The Telegraph* websites (media industries and audiences) *and* at least **two** articles from the *Mirror Online* website and at least **two** articles from *The Telegraph* websites (media language and representation) plus relevant *Facebook*, *X* (formerly *Twitter*) and *Instagram* feeds from each news organisation.	All (In depth study)	Section C

Component 01 (Section A) – The Media Theoretical Framework

The media forms of magazines, advertising and marketing, radio, music video and video games will be studied with selected areas of the theoretical framework – these are indicated below. Film can only be studied from a media industry perspective. Further information can be found in Section 2c of this specification.

Media Forms	Film	*Advertising and Marketing	Radio	Magazines	Video Games	Music Video
Set Media Products	*Shang-Chi and the Legend of the Ten Rings* (2021) Marvel Studios/ Disney. USA. 12.	*Shang-Chi and the Legend of the Ten Rings* (2021) UK film posters and the UK official trailer. Marvel Studios/ Disney.	*The Radio One Breakfast Show* BBC, UK	*The Big Issue* The Big Issue Company. UK	*Animal Crossing: New Horizons* (2020). Developed by Nintendo EPD. Japan. PEGI 3.	*Billie Jean* (Michael Jackson, *Thriller* 1982), US *Million Reasons* (Lady Gaga, *Joanne* 2016), US
Media Industries	✓		✓		✓	
Media Audiences			✓		✓	
Media Language		✓		✓		✓
Media Representation		✓		✓		✓
Media Contexts	Economic	Social, Cultural	Economic, Political, Cultural	Social, Cultural, Political	Economic, Social	Historical, Social and Cultural

Component 01 (Section B) – Long Form Television Drama (in-depth study)

Learners must study **one complete episode** from **one** of the long form television dramas listed below to inform their studies:

- *Mr Robot*: (Season 1, Episode 1, June 2015) BBFC 15
- *Killing Eve* (Season 1, Episode 1, September 2018) BBFC 15
- *Atypical* (Season 1, Episode 1, August 2017) BBFC 12
- *Stranger Things* (Season 1, Episode 1, July 2016) BBFC 12.

Component 01 (Section C) – News and Online Media (in-depth studies)

- **Newspapers**
  Learners must study the *Daily Mirror* and *The Daily Telegraph* to inform their studies, as specified in Section 2c.

- **Online social and participatory media**
  Learners must study the *Mirror Online* and *The Telegraph* websites, including social and participatory media to inform their studies, as specified in Section 2c.

Sections B and C require learners to study media products set by OCR against all four areas of the theoretical framework and the contexts surrounding the media products.

2b. Content of AS Level in Media Studies (H009)

The OCR AS Level in Media Studies introduces learners to the influence of the media. The main focus of this specification is the media today, both nationally and globally. The role and impact of the media on society, culture, politics and the economy in both domestic and global spheres will be considered.

Theoretical framework

Learners will develop their understanding through the consistent application of the four areas of the theoretical framework:

- **media language:** how the media through their forms, codes, conventions and techniques communicate meanings
- **media representations:** how the media portray events, issues, individuals and social groups
- **media industries:** how the media industries' processes of production, distribution and circulation affect media forms and platforms
- **media audiences:** how media forms target, reach and address audiences, how audiences interpret and respond to them and how members of audiences become producers themselves.

Contexts and skills

This specification will give learners the opportunity to undertake close analysis and comparison of media products in relation to relevant key social, cultural, economic, political and historical contexts.

Learners should have also developed the skills to:

- analyse and compare how media products construct and communicate meanings through the interaction of media language and audience response
- use key theories of media studies and specialist subject-specific terminology appropriately
- debate key questions relating to the social, cultural, political and economic role of the media through discursive writing.

Through this application of the theoretical framework, this specification recognises the fundamental relationship between theory and practice, requiring learners to apply and develop their understanding of the media through both analysing and producing media products.

Media today (Component 01) offers learners the opportunity to:

- develop knowledge and understanding of the media theoretical framework and the different contexts surrounding contemporary media products
- draw together knowledge and understanding from the whole course whilst considering television as an evolving media form through an in-depth study centered around contemporary long form television drama
- consider the relationship between offline and online media products by completing two in-depth studies into contemporary newspapers, and their online counterparts, including social and participatory media.

Creating media (Component 02/03) offers learners the opportunity to:

- apply their knowledge and understanding of the theoretical framework in the production of their own individual media product from the set briefs issued by OCR.

Set Media Products

OCR will review all the specified media products every three years and update them if necessary to ensure that all the specified products remain relevant and available to centres. Where media products are replaced, centres will be notified at least one year in advance prior to the teaching of a one year course.

Good practice

As good practice, it is recommended that teachers provide further classroom support to learners through practical media production exercises, where appropriate; and through the use of additional media products or extracts from them throughout the course to help further develop learners' understanding of the media products and forms studied – both contextually and in terms of how they relate to the theoretical framework.

Resources

Before a centre begins this qualification, there is a need for suitable media facilities and technologies to be available and for learners to be taught how to use them before embarking on assessed work. The non-exam assessment component (NEA) requires learners to develop practical production skills and to engage with contemporary media technologies. Therefore, the minimum resourcing requirements that a centre would be expected to have for the delivery of OCR's AS Level in Media Studies are digital technology suitable for the construction of media productions (e.g. appropriate cameras, either camcorders or digital SLRs and sound recording equipment) and software for editing, image manipulation and page layout. Also a reliable internet connection is required for research and planning of the production, as well as where necessary, the presentation of learner's work.

Terminology

Throughout the specification there is reference to the following:

- '**academic ideas and arguments'** refers to the collective writing about the media by a number of writers on media
- '**media product**' refers to media texts, such as television programmes, newspapers, radio programmes etc., as well as to online, social and participatory media platforms
- '**intertextuality**' refers to the way aspects of a particular media product relate to another and thus accrue additional significance.

2c. Content of Media today (H009/01)

Component 01 (Section A) – The Media Theoretical Framework

Section A focuses on introducing learners to all the elements of the media theoretical framework and asks learners to consider:

- how and why media industries construct media products across different media forms to reach and address a number of different audiences; and
- how and why media language is used by media producers to create meaning and construct various representations of events, issues, individuals and social groups.

In this section, learners are required to study the following media forms and products set by OCR. *Centres are responsible for accessing the set media products.*

Media Forms	Film	*Advertising and Marketing	Radio	Magazines	Video Games	Music Video
Set Media Products	*Shang-Chi and the Legend of the Ten Rings* (2021) Marvel Studios/ Disney. USA.12.	*Shang-Chi and the Legend of the Ten Rings* (2021) UK film posters and the UK official trailer. Marvel Studios/ Disney.	*The Radio One Breakfast Show* BBC, UK	*The Big Issue* The Big Issue Company. UK	*Animal Crossing: New Horizons* (2020). Developed by Nintendo EPD. Japan. PEGI 3.	*Billie Jean* (Michael Jackson, *Thriller* 1982), US *Million Reasons* (Lady Gaga, *Joanne* 2016), US
Media Industries	✓		✓		✓	
Media Audiences			✓		✓	
Media Language		✓		✓		✓
Media Representation		✓		✓		✓
Media Contexts	Economic	Social, Cultural	Economic, Political, Cultural	Social, Cultural, Political	Economic, Social	Historical, Social and Cultural

** Shang-Chi and the Legend of the Ten Rings* advertising and marketing posters are available at:

https://terrigen-cdn-dev.marvel.com/content/prod/1x_masonry/shangchi_lob_crd_05_0.jpg
(*Shang-Chi and the Legend of the Ten Rings* Shang-Chi character poster)

https://terrigen-cdn-dev.marvel.com/content/prod/1x_masonry/stmb_specialod_48.25x72_jiang_nan_v2_lg.jpg
(*Shang-Chi and the Legend of the Ten Rings* Jiang Nan character poster)

https://terrigen-cdn-dev.marvel.com/content/prod/1x_masonry/stmb_specialod_48.25x72_katy_v2_lg.jpg
(*Shang-Chi and the Legend of the Ten Rings* Katy character poster)

All additional poster images can be accessed at: https://www.marvel.com/movies/shang-chi-and-the-legend-of-the-ten-rings

NB – Due to copyright, we are unable to provide the images of the poster campaign.

Film: *Shang-Chi and the Legend of the Ten Rings* (2021)

Film must be studied in relation to media industries only, including the economic contexts of the film industry. Learners need to study the set film in relation to **all** the subject content bullet points listed under the 'media industries' topic in the subject content table at the end of this component.

Shang-Chi and the Legend of the Ten Rings (2021) is part of the Marvel franchise which has dominated contemporary popular cinema and global box offices for over a decade and grossed more than $25 billion. It offers the opportunity to explore the importance of patterns of media ownership and how they have contributed to Disney's success as a global media conglomerate. The film has a clear pattern of production, distribution and circulation and is a production from a major studio.

Learners should investigate how the elements of the theoretical framework for media industries can be considered in relation to how the set film was produced, distributed and circulated, including considerations of technological change, regulation and the significance of patterns of ownership and economic factors.

Extracts of the film may only be considered in relation to the media industry issues exemplified. Textual analysis is **not** a requirement of the study or assessment of Film as a media form.

Theories of media industries **do not** need to be studied.

Advertising and Marketing: *Shang-Chi and the Legend of the Ten Rings* (2021) Film posters, trailer

Advertising and marketing must be studied in relation to media language and media representations, including a consideration of the social and cultural contexts that influence how media language is used to construct representations.

Learners need to study:

- the set *Shang-Chi and the Legend of the Ten Rings* posters
- the *Shang-Chi and the Legend of the Ten Rings* official trailer https://youtu.be/8YjFbMbfXaQ (duration 1 minute 58 seconds)

Learners need to study the set advertising and marketing products in relation to **all** the subject content bullet points listed under the 'media language' and 'media representations' topics in the subject content table at the end of this component.

Theories of media language and representation **do not** need to be studied.

Learners should investigate how the elements of the theoretical framework for media language are used to construct representations that appeal to particular audiences, including a consideration of the influence of social and cultural contexts. Consideration should be made of media language elements specific to posters and moving image trailers such as locations, costumes, choice of camera shot, angle, lighting, typography, layout, editing and sound as appropriate.

Radio: *The BBC Radio One Breakfast Show*

Radio must be studied in relation to media industries and media audiences, including a consideration of the economic, political and cultural contexts that influence the radio industry and its audiences.

The Radio One Breakfast Show is currently the most listened to 'show' on Radio One and forms part of Radio One's overall public service broadcasting (PSB) remit to 'entertain, educate and inform' and is required to demonstrate a 'distinctive' output of content compared to commercial radio.

Learners must study **one complete episode** of *The BBC Radio One Breakfast Show,* from September 2017 onwards, chosen by the centre. Learners need to study the set radio product in relation to **all** the subject content bullet points listed under the 'media industries' and 'media audiences' topics in the

subject content table at the end of this component. The selected radio programme should be a standard episode (not a feature or on location episode) and include a range of British music and content promoting British music, celebrity interviews, news items and quizzes/games. It is the teacher's responsibility to ensure the content selected is appropriate to their students.

Theories of media industries and audiences **do not** need to be studied.

Learners should consider the significance of public service broadcasting and how the *BBC Radio One Breakfast Show* fits into the overarching ethos of 'informing, educating and entertaining', including consideration of the 'distinctiveness' of the content of the program compared to commercial breakfast shows and which audience(s) are being targeted and why. The influence of funding should also be considered in relation to content, production, marketing and distribution and there should also be a consideration of technology, for example the use of technology to distribute the show across a number of platforms other than 'traditional' radio.

Magazines: *The Big Issue*

Magazines must be studied in relation to media language and media representations, including a consideration of the social, cultural and political contexts that influence how media language is used to construct representations.

The Big Issue is a niche magazine outside the commercial mainstream that learners may not normally engage with and provides a contrasting example of how the elements of the theoretical framework for media language can be used to construct alternative representations that appeal to particular audiences, including a consideration of the influence of the social, cultural and political contexts.
Learners must study **two front covers** of *The Big Issue,* from the September of the first year of teaching a one year course, (e.g. from September 2017 onwards for a candidate entering for assessment in June 2018), chosen by the centre. The front covers selected should demonstrate representations that are alternative to the mainstream and of national significance, in terms of the events or issues they portray.

Learners need to study the magazine products in relation to **all** the subject content bullet points listed under the 'media language' and 'media representations' topics in the subject content table at the end of this component.

Theories of media language and representation **do not** need to be studied.

Consideration should be made of media language elements specific to magazines such as locations, costumes, props, makeup, lighting, choice of camera shot, angle, typography, layout and address of written content to the audience.

The study of *The Big Issue* does not extend to online.

Video Games: *Animal Crossing: New Horizons* (2020)

Video games must be studied in relation to media industries and media audiences, including a consideration of the economic and social contexts that influence the video game industry.

Animal Crossing: New Horizons (2020) is a global media product produced by the Japanese multi-national Nintendo allowing for the study of media ownership in a global context. It is one of the best-selling video games of all time and is part of an established franchise.

Learners must study the set video game product in relation to **all** the subject content bullet points listed under the 'media industries' and 'media audiences' topics in the subject content table at the end of this component.

Theories of media industries and media audiences **do not** need to be studied.

Learners should consider the elements of the

theoretical framework for media industries and audiences and examine how the producers of *Animal Crossing: New Horizons* have engaged with and constructed their audience and examine issues of ownership and the influence of technology on production and distribution.

Extracts of the video game should only be considered in relation to the media industry and audience issues exemplified.

Music Video: *Billie Jean* (Michael Jackson, *Thriller* 1982), US and *Million Reasons* (Lady Gaga, *Joanne* 2016), US

Music videos must be studied in relation to media language and media representations, including a consideration of the historical, social and cultural contexts that influence how media language is used to construct representations.

Learners need to study the two set music videos in relation to **all** the subject content bullet points listed under the 'media language' and 'media representations' topics in the subject content table at the end of this component. There is **no** requirement for comparison of the two music videos.

Theories of media language and representation **do not** need to be studied.

Learners should investigate how the elements of the theoretical framework for media language are used to construct representations that appeal to particular audiences, including a consideration of the influence of historical, social and cultural contexts. Consideration should be made of media language elements specific to music videos such as camera shots, angles, lighting, settings, locations, costumes, props, makeup, editing and sound as appropriate.

Billie Jean is an example of a historically significant music video. The video was one of the very first videos on MTV to feature a black artist and be aired on regular rotation by the channel. The video's immense popularity helped bring MTV into the mainstream and breakthrough racial barriers on TV networks and helped propel the album '*Thriller'* to the bestselling album of all time.

Million Reasons is a contrasting example of a contemporary music video from a world famous, white, female artist. This particular video (from the album *Joanne)* marks a change in direction for the artist as media producers make use of media language to construct representations that might attract a broader, more mainstream market whilst not alienating the artist's core fan base.

Both videos are age appropriate for learners undertaking an AS Level qualification.

Component 01 (Section B) – Long Form Television Drama

Section B consists of an **in-depth** study requiring learners to explore television as a media form. This section also gives learners the opportunity to draw together elements from their full course of study, including different areas of the media theoretical framework and media contexts.

As an in-depth study, television must be studied in relation to:

- all four areas of the media theoretical framework (including all related theories)
- all relevant contexts.

Learners must study **one complete episode,** as specified by OCR, from **one** of the long form television dramas listed below:

- *Mr Robot:* (Season 1, Episode 1, June 2015) BBFC 15
- *Killing Eve* (Season 1, Episode 1, September 2018) BBFC 15
- *Atypical* (Season 1, Episode 1, August 2017) BBFC 12
- *Stranger Things* (Season 1, Episode 1, July 2016) BBFC 12

Centres should choose the most appropriate long form television drama for their learners.

Each of the set episodes of the television programmes is an example of a contemporary US long form television drama.

The following indicative list is given as guidance and is not exhaustive.

Learners should use all the areas of the media theoretical framework (including theory) in relation to their chosen set television programme to consider, for example:

- the influence of technological change on the production, marketing and distribution of long form television drama in a global context (including the impacts of digital distribution platforms on the contemporary global television industry)
- how audiences consume and interpret long form television dramas, including technological factors related to consumption, and media language factors related to genre hybridity, intertextuality and multiple narrative strands
- the media form specific elements of media language used to create meaning such as camera shots, angles, lighting, settings, locations, editing and sound
- the values, attitudes and beliefs conveyed by representations and the social and cultural context of these
- all relevant contexts, for example a consideration of the economic context behind the large budgets currently given to contemporary US long form television dramas.

Age appropriateness and contextualisation

All of the set television episodes are age appropriate for an AS Level programme (BBFC certificated 12 or 15), where it is expected that learners will be aged 15 or over when studying these products. It is the teacher's responsibility to ensure this and to contact OCR should it present any issues.

If centres wish to gain a wider understanding of the chosen set television programme and an understanding of how multiple narrative strands arc and converge across the series, teachers should choose suitable **age appropriate** extracts from other episodes across **season one**.

It is the responsibility of the teacher to monitor the content of the selected extracts to ensure that any extracts studied are age appropriate for their learners.

Component 01 (Section C) – News and Online, Social and Participatory Media

Section C consists of **two** linked, comparative **in-depth** studies that focus on contemporary news in the UK, requiring learners to explore how and why newspapers and their online counterparts are evolving as media products and the relationship between both online and offline news. As in-depth studies, newspapers and online, social and participatory media must be studied in relation to **all** four areas of the media theoretical framework, including all related theories and all relevant contexts.

In this section learners must study the following set products.

Media Industries and Media Audiences

Media Form	Set Product	Guidance to aid comparison
Newspapers	**One** complete edition of the *Daily Mirror* and **one** complete edition of *The Daily Telegraph* selected by the centre.	Each pair of newspapers selected should be published on the same date.
Online	The *Mirror Online* and *The Telegraph* websites.	Key pages from each newspaper's website, including the homepage and at least two other pages which help illustrate the scope, scale and content and appeal of each website.
Social and participatory media[1]	The *X (formerly Twitter), Facebook* and *Instagram* feeds linked to from the main *Mirror Online* and *The Telegraph* websites.	A consideration of how active each newspaper's social and participatory media feeds are, including which articles are featured and which generate the most audience participation.

***NB:** All set products selected for study in this section must be from the September onwards of the first year of teaching a one-year course. For example, from September 2017 onwards for a candidate entering for assessment in June 2018.*

The following indicative list is given as guidance and is not exhaustive.

For example, in relation to media industries and audiences learners should consider:

- the overarching relationship between technological change and newspaper production, distribution and circulation
- the significance of issues of ownership and economic factors, including the range of each newspaper's print and online content, the use of online monetization features such as paywalls, subscriptions and games
- the content and appeal of each of the set products and how this is used to target, reach and address different audiences
- how audience may interpret the same media in different ways
- the impact of the regulatory framework on the newspaper industry and the impact of online news and social and participatory media on regulation.

[1] It is the teacher's responsibility to ensure that the social and participatory media feeds studied are age appropriate and suitable for consumption by their learners.

Media Language and Media Representation

Media Form	Set Product	Guidance to aid comparison
Newspapers	**Two** front covers from the *Daily Mirror* and two front covers from *The Daily Telegraph* selected by the centre.	Each of the two 'pairs' of front covers should be published on the same date and feature a similar lead article that is of national or international significance, for example this could be a political, economic or sporting event or a lead article related to conflict, crime or health.
Online	**At least two** articles from the *Mirror Online* website and at least two articles from *The Telegraph* websites.	Each chosen website article and the associated social and participatory media feeds should link to the themes or issues represented in the front covers chosen. For example, if a *Telegraph* front cover lead article is a 'Brexit' related story then learners should study the associated *Telegraph Online* article *and X , Facebook* and *Instagram* feeds for this story and consider how media language and representations in those feeds position the audience and engage participation.
Social and participatory media[1]	The associated *X* (formerly *Twitter*), *Facebook* and *Instagram* feeds for the online articles chosen by the centre from the *Mirror Online* website and *The Telegraph* websites.	

NB: *All set products selected for study for this section must be from the September onwards of the first year of teaching a one-year course. For example, from September 2017 onwards for a candidate entering for assessment in June 2018.*

Please turn over for an indicative content list.

[1] It is the teacher's responsibility to ensure that the social and participatory media feeds studied are age appropriate and suitable for consumption by their learners.

The following indicative list is given as guidance and is not exhaustive. For example, in relation to media language and representations learners should consider:

- the way events, issues, individuals and social groups are represented through processes of selection and combination, including a consideration of the choices news media make
- the way the news media through representation constructs versions of reality
- the positive and negative use of stereotypes by news media
- how multiple meanings can be communicated across different news platforms and the impact of technology on media language (for example post production editing of photos)
- the elements of media language used in newspaper front covers, online websites and social and participatory media such as locations, costumes, props, makeup, lighting, choice of camera shot, angle, typography, layout, address of content to the audience and editing and sound as appropriate.

After studying Media today (Component 01), learners should have fully developed a knowledge and understanding of the media theoretical framework and how the four areas work both in combination and in isolation.

In Component 01, learners will develop knowledge and understanding of the following **subject content** in relation to the relevant set media products:

Component 01: Media today		
Topic	**Key Idea**	**Learners must have studied**
Contexts of Media	Social, cultural, political, economic and historical.	• how the media products studied differ in institutional backgrounds and use of media language to create meaning and construct representations to reach different audiences, and can act as a means of: – **reflecting** social, cultural and political attitudes towards wider issues and beliefs – **constructing** social, cultural and political attitudes towards wider issues and beliefs • how media products studied can act as a means of **reflecting** historical issues and events • how media products studied can potentially be an agent in **facilitating** social, cultural and political developments through the use of media language to construct meaning through viewpoints, messages and values and representations of events and issues • how media products studied are **influenced** by social, cultural, political and historical contexts through intertextual references • how media products studied **reflect** their economic contexts through production, financial and technological opportunities and constraints.
Media Language	How the media through their forms[2], codes, conventions and techniques communicate meanings.	• how the different modes[3] and language[4] associated with different media forms communicate multiple meanings • how the combination of elements of media language influence meaning • how developing technologies affect media language • the codes and conventions of media forms and products, including the processes through which media language develops as genre • the dynamic and historically relative nature of genre • the processes through which meanings are established through intertextuality • how audiences respond to and interpret the above aspects of media language.
	Theories of media language.	• semiotics, including Barthes • narratology, including Todorov • genre theory, including Neale.

[2] Forms of the media: television, film, radio, newspapers, magazines, advertising and marketing, online, social and participatory media, video games and music video.
[3] Modes: images, sound, speech and writing.
[4] Language: media language associated with audio-visual, audio, print and online media.

Component 01: Media today		
Topic	**Key Idea**	**Learners must have studied**
Media Representations	How the media portray events, issues, individuals and social groups.	• the way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination • the way the media through representation construct versions of reality • the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups • the effect of social and cultural context on representations • how and why stereotypes can be used positively and negatively • how and why particular social groups, in a national and global context, may be under-represented or misrepresented • how media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations • how audiences respond to and interpret media representations.
	Theories of media representation.	• theories of representation including Hall • theories of identity including Gauntlett.
Media Industries	How the media industries' processes of production, distribution and circulation affect media forms and platforms.	• processes of production, distribution and circulation by organisations, groups and individuals in a global context • the specialised and institutionalised nature of media production, distribution and circulation • the relationship of recent technological change and media production, distribution and circulation • the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification • the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products • how media organisations maintain, including through marketing, varieties of audiences nationally and globally • the regulatory framework of contemporary media in the UK

Component 01: Media today		
Topic	**Key Idea**	**Learners must have studied**
		• the impact of 'new' digital technologies on media regulation, including the role of individual producers.
	Theories of media industries	• power and media industries, including Curran and Seaton.
Media Audiences	How media forms target, reach and address audiences, how audiences interpret and respond to them and how members of audiences become producers themselves.	• how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste • how media producers target, attract, reach, address and potentially construct audiences • how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated • the interrelationship between media technologies and patterns of consumption and response • how audiences interpret the media, including how they may interpret the same media in different ways • how audiences interact with the media and can be actively involved in media production.
	Theories of media audiences	• media effects, including Bandura • cultivation theory, including Gerbner • reception theory, including Hall.

2d. Content of non-exam assessment: Creating media (H009/02/03)

Creating media (Component 02/03) is a non-exam assessment (NEA) component that gives learners the opportunity to work independently and further develop expertise that draws together their knowledge and understanding from Component 01 (including the different areas of the media theoretical framework and media contexts).

Learners must create a media product in response to a brief set by OCR. Creating media (Component 02/03) allows learners to create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

This component provides the opportunity for the learner to demonstrate that they can apply knowledge and understanding of the theoretical framework to construct their media product by:

- applying knowledge and understanding of media language to express and communicate meaning to an intended audience
- applying knowledge and understanding to construct representations that portray events, issues, individuals and social groups as appropriate to the media form
- applying knowledge and understanding of the media industry requirements to create a product that is appropriate to the media industry context of their chosen brief
- use of media language to create meaning for the intended audience, in line with the intentions outlined in their Statement of Intent.

Responding to an NEA brief:

1 Preparatory Activities (non-assessed)

Even though there are no marks attached to the preparatory activities, it is essential for learners to carry out these activities in preparation for their production task so that each individual learner's work can be authenticated. Failure to carry out sufficient research into relevant genres and media forms as well as adequately plan a chosen production is also likely to restrict a learner's ability to meet the higher levels of the marking criteria.

1 (a) Research

In preparation for the production task, learners should carry out research into professionally produced media products that are similar in genre, style and form to the media product proposed in their chosen production brief. Learners should deconstruct, analyse and make notes on these professionally produced media products so that they can further develop knowledge and understanding of their chosen media form's distinctive media language, for example:

- how genre conventions are employed
- how and why intertextuality is employed
- how combinations of media language elements are used to create meaning and construct representations that address an intended audience.

Learners should be prepared to analyse the distinctive media language elements appropriate to the chosen brief, as follows:

Moving image briefs:

- camerawork
- editing
- soundtrack
- mise en scène.

Print briefs:

- layout
- typography
- use of language
- use of images.

Radio briefs:

- use of music
- use of voice
- use of sound effects.

1 (b) Planning

Learners should produce planning materials for their individual NEA production which outline the intentions of their final production. Centres are encouraged to explore appropriate ways of producing relevant planning materials based upon their own strengths and resources.

The following list of planning materials is purely indicative:

- a draft script
- storyboard
- location report(s)
- notes on casting and mise-en-scène considerations
- a mock-up of a print advert layout
- a brand name design
- rough cuts/drafts
- audience research and feedback.

2 The NEA brief

Learners must choose one from a choice of three production briefs. Centres are advised to consider the resources and equipment that they have available for learners to use in this component when deciding upon their choice of production briefs.

Learners must choose **one** of the following:

- a moving image based advertising brief
- a print based advertising brief
- a radio based advertising brief.

The set production briefs will be published on the OCR website on the 1st September each year prior to the first year of teaching of an AS Level course starting in September.

Statement of Intent

Learners must complete a Statement of Intent for their own media production which **must** be submitted with their production. This Statement of Intent is used within the mark scheme. A penalty will be applied if it is not supplied to the teacher with a learner's final production (see Section 3i of this specification for more details).The Statement of Intent needs to outline the ways in which the learner proposes to use the four areas of the media theoretical framework to communicate meaning and meet the requirements of their chosen brief, set by OCR.

Learners must complete the Statement of Intent document using approximately 350 words. A template will be provided on the OCR website for guidance.

Length of individual production work

The lengths specified in the 'Requirements of the brief' section for each individual production (e.g. 60 seconds for a moving image advertisement etc.) are sufficient to give learners the opportunity to fully address all of the marking criteria. Learners should aim to produce work of the specified length. If work is submitted that is longer than the specified length, only the part up to (and including) the specified length can be credited. Any work beyond this must not be considered for credit against the marking criteria. Work that is shorter than the specified length should be marked against the marking criteria but may not allow learners to access the full range of marking criteria. See Section 3i of this specification for more details.

Individual production rules

The responses to the OCR set briefs must be undertaken by learners as individuals and all materials must be assessed individually. However, a learner may make use of unassessed students and others as long as the outcome can be assessed as the work of an individual learner.

For example, others may act in, or appear in, the media product. In addition, unassessed students and others may operate lighting, sound, recording and other equipment under the direction of the assessed candidate if required. The learner must, however, have creative control, as director, and create the final edit of any moving image or radio production piece or edit the photos and write all copy for the print

productions. The contribution of any unassessed learners should be clearly indicated on the NEA cover sheet.

Learners are recommended to be given approximately 20 hours of lesson time in which to complete their NEA productions (this total does not include preparatory research and planning). It should be noted that excessive time spent on this component in the classroom could be detrimental to the overall attainment of the learner and teachers should be mindful of striking a balance between the completion of the NEA and preparation for the examined component.

NEA portfolio requirements

In summary, each individual learner's completed NEA portfolio will consist of the following:

1. non-assessed research notes and planning materials to aid the authentication of work
2. Statement of Intent
3. a teacher assessed media production
4. a coursework cover sheet that clearly indicates the contribution of any unassessed learners used. This should be completed by the teacher.

In addition, centres complete the CCS160 form, see Section 4d for further details.

Assistance with productions

It is expected that teachers will train learners in the use of technology for their NEA productions and that centres will provide the necessary equipment for learners to produce their NEA productions.

Further Guidance

Further guidance on authentication of learners' work, including details of level of supervision and allowable feedback can be found in Section 4d of this specification.

Marking NEA Productions

The marking criteria for this component can be found in Section 3i of this specification.

Suitability of NEA Productions

Teachers should use their professional judgement to determine the suitability of the content of learners' NEA productions. Learners' NEA productions **may not** contain:

- gratuitous violence
- frequent use of strong language and swearing
- nudity
- imitation of dangerous behaviour
- scenes demonstrating or promoting drug taking
- material that could be considered offensive on the grounds of race or gender.

The briefs will always guide learners to follow Advertising Standards Authority (ASA) rules. www.asa.org.uk

Submitting NEA Productions

Moving image, radio and print production work should be submitted in universal digital formats that are playable on all PCs and Macs. Work should be checked on a universal media player such as VLC media player or Adobe PDF Reader before submission to ensure compatibility.

Health and safety is not an assessment requirement of this qualification, however, there will always be a requirement of health and safety standards to be met in any creative environment and it is the centre's responsibility to ensure learners are fully aware of relevant regulations and requirements.

2e. Prior knowledge, learning and progression

No prior qualification is required in order for learners to enter for an AS Level in Media Studies, nor is any prior knowledge or understanding required for entry onto this course. Learners would however benefit from having completed the GCSE (9–1) in Media Studies as a foundation to the learning at this level as it will build on the media framework.

This specification provides a strong foundation for learners to progress to Higher Education and also equips learners for progression into the workplace.

Find out more at www.ocr.org.uk

3 Assessment of AS Level in Media Studies

3a. Forms of assessment

OCR's AS Level in Media Studies consists of one component that is externally assessed and one component that is assessed by the centre and externally moderated by OCR.

Media today (01) written examination

This component is worth 70 marks and represents 70% of the marks for the total AS Level. This is an externally assessed written paper assessing AO1 and AO2.

Learners will be required to complete an examination lasting **two hours**.

This exam will consist of three sections.

Section A: The Media Theoretical Framework
(**25 marks**)
Section B: Long Form Television Drama
(**20 marks**)
Section C: News and Online Media
(**25 marks**).

Section A: The Media Theoretical Framework	Section B: Long Form Television Drama	Section C: News and Online Media
Learners are required to study **six** media forms: • Film • Advertising & Marketing • Radio • Magazines • Video Games • Music Video	Learners are required to study **one** media form: • Television is studied **in-depth.**	Learners are required to study **two** media forms: • Newspapers are studied **in-depth** • Online, social and participatory media is studied **in-depth**
Total: 25 marks • AO1: 15 marks • AO2: 10 marks	Total: 20 marks • AO1: 10 marks • AO2: 10 marks	Total: 25 marks • AO1: 10 marks • AO2: 15 marks
Learners must answer: • **one** 5 mark question • **two** 10 mark questions	Learners must answer **one** 20 mark question.	Learners must answer **two** questions. • one 15 mark question • one 10 mark question
Questions in relation to Film will focus on: • Media industries • Media contexts Questions in relation to Video Games and Radio will focus on: • Media industries • Media audiences • Media contexts Questions in relation to Advertising and Marketing, Magazines[5] and Music Video and will focus on: • Media language • Media representation • Media contexts	**This section is synoptic.** The question in this section will allow learners to draw on their knowledge and understanding from the whole course of study. The question will focus on: • Media language • Media representations • Media industries • Media audiences • Media contexts	This section gives learners the opportunity to compare media products (which will be unseen sources when testing media language, representations and audience) in relation to their contexts and in relation to how products construct and communicate meanings through the interaction of media language.

[5] Magazines will be assessed via an unseen cover of *The Big Issue*

Creating media (02/03) non-exam assessment (NEA)

Creating media is an externally set, internally assessed and externally moderated component testing AO3. It is worth 30 marks and covers 30% of the total qualification.

The content to be covered in this component is outlined in Section 2d.

Guidance on assessment, including the marking criteria is outlined in Section 3i.

Administration requirements for completing the NEA are outlined in Section 4d.

Learners will be required to produce an individual moving image advertising product, radio advertising product or a print advertising product (**30 marks**).

3

3b. Assessment Objectives (AO)

There are three Assessment Objectives in the OCR AS Level in Media Studies. These are detailed in the table below.

Learners are expected to demonstrate their ability to:

	Assessment Objective	Weighting
AO1	Demonstrate knowledge and understanding of: 1. the theoretical framework of media 2. contexts of media and their influence on media products and processes.	 **25%** **10%**
AO2	Apply knowledge and understanding of the theoretical framework of media to: 1. analyse media products, including in relation to their contexts and through the use of academic theories 2. make judgements and draw conclusions.	 **25%** **10%**
AO3	Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.	**30% (NEA only)**

AO weightings in OCR AS Level in Media Studies

The relationship between the Assessment Objectives and the components are shown in the following table:

Component	% of overall AS Level in Media Studies (H009)		
	AO1	AO2	AO3
Media today (H009/01)	35	35	0
Creating media (H009/02/03)	0	0	30
Total	35	35	30

3c. Total qualification time

Total qualification time (TQT) is the total amount of time, in hours, expected to be spent by a learner to achieve a qualification. It includes both guided learning hours and hours spent in preparation, study, and assessment. The total qualification time for AS Level Media Studies is 180 hours. The total guided learning time is 180 hours.

3d. Qualification availability outside of England

This qualification is available in England. For Wales and Northern Ireland please check the Qualifications in Wales Portal (QIW) or the Northern Ireland Department of Education Performance Measures / Northern Ireland Entitlement Framework Qualifications Accreditation Number (NIEFQAN) list to see current availability.

3e. Language

This qualification is available in English only. All assessment materials are available in English only and all candidate work must be in English.

3f. Assessment availability

There will be one examination series available each year in May/June to **all** learners.

This specification will be certificated from the June 2018 examination series onwards.

3g. Retaking the qualification

Learners can retake the qualification as many times as they wish. Learners must retake all examined components but they can choose to either retake the non-exam assessment (NEA) or carry forward (re-use) their most recent result (see Section 4d).

3h. Assessment of extended response

The assessment materials for this qualification provide learners with the opportunity to demonstrate their ability to construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured. Marks for extended responses are integrated into the marking criteria.

3i. Internal assessment of non-exam assessment (NEA)

Internal assessment

Marking should be positive, rewarding achievement rather than penalising errors or omissions. The awarding of marks must be directly related to the marking criteria.

Teachers should use their professional judgement to select the best-fit level descriptor that best describes the learners work, taking into consideration the general descriptor of that band in the process.

Teachers should use the full range of marks available to them and award all the marks in any level for which work fully meets that descriptor.

There should be clear evidence that work has been attempted and some work has been produced. If a learner submits no work for the component then the learner should be indicated as being absent from the component. If a learner completes any work at all for the component then the work should be assessed according to the marking criteria and the appropriate mark awarded, which may be zero.

Teachers must clearly show how the marks have been awarded in relation to the marking criteria on the Candidate Record Form.

A combination of the following approaches to indicate how marks have been awarded should be adopted:

- be clear and unambiguous
- be appropriate to the set brief
- facilitate the standardisation of marking within the centre to enable the moderator to check the application of the assessment criteria to the marking.

Candidate Record Forms for individual learners can be found on the website.

Final submission

Work submitted for the AS Level NEA component should reflect the standard expected for a learner after a full AS Level course of study.

Centres must carry out internal standardisation to make sure that marks awarded by different teachers are accurate and consistent across all learners entered by the centre. To help set the standard of marking, centres should use exemplar material provided by OCR, and, where available, work from that centre from the previous year. Where work has been marked by more than one teacher in a centre, standardisation of marking should normally be carried out according to one of the following procedures:

- **either** a sample of work that has been marked by each teacher is re-marked by the teacher who is in charge of internal standardisation
- **or** all of the teachers responsible for marking a component exchange some marked work (preferably at a meeting led by the teacher in charge of internal standardisation) and compare their marking standards
- **or** teachers collaborate when marking the work and award a mark agreed through discussions during marking.

Where standards are found to be inconsistent, the relevant teacher(s) should make adjustments to their marks or re-mark all learners' work for which they were responsible.

If centres are working in a consortium they must carry out internal standardisation of marking across the consortium. Centres should retain evidence that internal standardisation has been carried out.

Once the final piece of work is submitted by the learner for assessment it must not be revised. Adding any material to the work or removing any material from it after it has been presented by a learner for final assessment would constitute malpractice.

The centre should store learners work in a secure area on the centre network. The work should be saved using the candidate's name and centre number as reference.

For further guidance on how to submit work refer to Section 4d.

Exams directory: www.ocr.org.uk.

File formats

In order to minimise software and hardware compatibility issues it will be necessary to save learners' work using an appropriate file format.

Learners must use formats appropriate to the evidence they are providing and appropriate to viewing for assessment and moderation purposes.

To ensure compatibility, all files submitted must be in the formats listed in Appendix 5c.

Where new formats become available that might be accepted, OCR will provide further guidance on the subject webpage.

Use of 'best fit' approach for marking criteria

The assessment task(s) should be marked by teachers according to the given marking criteria using a 'best fit' approach. For each of the marking criteria, teachers select one of the band descriptors provided in the marking grid that most closely describes the quality of the work being marked.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks must be directly related to the marking criteria. Teachers use their professional judgement in selecting the band descriptor that best describes the work of the learner.

To select the most appropriate mark within the band descriptor, teachers should use the following guidance:

- where the learner's work convincingly meets the statement, the highest mark should be awarded
- where the learner's work adequately meets the statement, the most appropriate mark in the middle range should be awarded
- where the learner's work just meets the statement, the lowest mark should be awarded.

Teachers should use the full range of marks available to them and award full marks in any band for work that fully meets that descriptor. This is work that is 'the best one could expect from learners working at that level'. For mark bands with three marks the marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is the highest or lowest mark in the band.

Creating media (H009 02/03) – marking criteria

The learner's media production is assessed as a whole under the heading:

Application of knowledge and understanding of the media theoretical framework to create a media product (30 marks)

Learners should aim to produce work of the specified length. If work is submitted that is longer than the specified length, only the part up to (and including) the specified length can be credited. Any work beyond this must **not** be considered for credit against the marking criteria. Teachers should stop watching or reading work beyond the specified length.

Work that is shorter than the specified length should be marked against the marking criteria but may not allow learners to access the full range of marking criteria.

A Statement of Intent **must** be supplied by the learner to each teacher with the media production. If a statement of intent is **not** supplied then a learner's maximum mark is limited to the top of level 4 i.e. 24 marks. The purpose of the Statement of Intent is to understand what candidates have intended to do in the creation of their media product. Whether or not candidates have met the brief to a suitable standard will be assessed by the marking criteria, as indicated in the levels, the Statement of Intent is corroborating evidence.

The non-examined assessment mark scheme assesses the media production against **Assessment Objective AO3**: **Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning**.

All content (including all images, text, video and audio) submitted as part of the NEA production must be original and created by the candidate themselves. The exceptions to this are the use of music in audio/audio-visual production briefs and the use of existing brand logos. Where candidates have used any other found materials these must not be considered for credit.

Application of knowledge and understanding of the media theoretical framework to create a media product (30 marks)

Level 5 **25–30 marks**	The learner demonstrates **excellent** application of knowledge and understanding of the media theoretical framework to create a media product: • A sophisticated use of a wide range of appropriate media language techniques that delivers an accomplished demonstration of knowledge and understanding of the distinctive media language of the media form, including: o a highly developed use of codes and conventions that communicates meaning that is highly appropriate to the media form, such as clear control of connotations and, where appropriate, use of intertextuality and/or hybridity, to communicate highly appropriate messages and values o a highly appropriate use of content and appeal which creates sophisticated meaning for the intended audience, such as creating a clearly appropriate mode of address for the target audience o a sophisticated construction of representations which create well-selected and highly developed insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form. • Highly developed application of knowledge and understanding of the media industry demonstrated through a sophisticated use of the media form that is highly appropriate to the media industry context of the set brief. • An excellent realisation of the chosen brief that address all the requirements of the brief, includes all elements of the production detail.
Level 4 **19–24 marks**	The learner demonstrates **good** application of knowledge and understanding of the media theoretical framework to create a media product: • A good use of a range of appropriate media language techniques, that delivers a good demonstration of knowledge and understanding of the distinctive media language of the media form, including: o a well-developed use of codes and conventions that communicates meaning that is appropriate to the media form, such as consistent control of connotations and, where appropriate, use of intertextuality and/or hybridity, to communicate appropriate messages and values o an appropriate use of content and appeal which creates effective meaning for the intended audience, such as creating an appropriate mode of address for the target audience o a good use of representations which create well-selected and well-developed insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form. • Well-developed application of knowledge and understanding of the media industry demonstrated through a good use of the media form that is appropriate to the media industry context of the set brief. • A good realisation of the chosen brief that addresses all requirements of the brief, includes almost all elements of the production detail.
Level 3 **13–18 marks**	The learner demonstrates **adequate** application of knowledge and understanding of the media theoretical framework to create a media product: • An adequate use of a range of mostly appropriate media language techniques, that delivers a competent demonstration of knowledge and understanding of the distinctive media language of the media form, including: o a competent use of codes and conventions that communicates meaning that is reasonably appropriate to the media form, such as some control of connotations to communicate some messages and values, which may not always be intended o a reasonably appropriate use of content and appeal which creates consistent meaning for the intended audience, such as creating a mode of address that may largely, but not fully, engage the target audience o an adequate use of representations which create mainly well-selected insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form. • An adequate application of knowledge and understanding of the media industry demonstrated through a competent use of the media form that is in the most-part relevant to the media industry context of the set brief. • An adequate realisation of the chosen brief that addresses most of the requirements of the brief, although some elements of the production detail may be missing.

Level 2 **7–12 marks**	The learner demonstrates **limited** application of knowledge and understanding of the media theoretical framework to create a media product: • A basic use of a limited range of appropriate media language techniques, that delivers a partial demonstration of knowledge and understanding of the distinctive media language of the media form, including: o an inconsistent use of codes and conventions that communicates meaning that is not always appropriate to the media form, such as little or inconsistent control of connotations and inconsistent or unclear messages and values o a not always appropriate use of content and appeal which creates inconsistent meaning for the intended audience, such as creating an mostly inappropriate mode of address that may alienate the target audience o a basic use of representations which create limited insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form. • Limited application of knowledge and understanding of the media industry demonstrated through basic use of the media form that may not always be relevant to the media industry context of the set brief. • A limited realisation of the chosen brief that addresses some of the requirements of the brief; not all elements of the production detail are completed and those that are may be below stipulated lengths/quantity and/or may be reliant on software packages or pre-existing templates.
Level 1 **1–6 marks**	The learner demonstrates **minimal** application of knowledge and understanding of the media theoretical framework to create a media product: • A poor use of media language techniques, that delivers an inadequate demonstration of knowledge and understanding of the distinctive media language of the media form, including: o a minimal use of codes and conventions that communicates little or no meaning that is relevant to the media form o a minimal or inappropriate use of content and appeal which creates inadequate meaning for the intended audience with little or no sense of audience address o a poor use of representations which create minimal insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form. • Minimal application of knowledge and understanding of the media industry demonstrated through an inadequate use of the media form that may not be relevant to the media industry context of the set brief. • A minimal realisation of the chosen brief that addresses few of the requirements of the brief; production details are likely to be incomplete and substantially below the stipulated lengths/quantity and/or may be over-reliant on software packages or pre-existing templates.
0	Work submitted demonstrates no knowledge or understanding of the media theoretical framework to create a media product.

3j. Synoptic assessment

Synoptic assessment is the learners' understanding of the connections between different elements of the subject. It involves the explicit drawing together of knowledge, skills and understanding within different parts of the AS Level course.

The emphasis of synoptic assessment is to encourage the understanding of Media Studies as a discipline.

Synoptic assessment requires learners to make and use connections within and between all different areas of AS Level Media Studies.

Section B of Component 01 (Media today) offers opportunities for learners to draw on their knowledge and understanding from the whole course of study.

Component 02 (Creating media) offers learners the opportunity to apply their knowledge and understanding from the whole course of study to a practical media production.

3k. Calculating qualification results

A learner's overall qualification grade for the AS Level in Media Studies will be calculated by adding together their marks from the two components taken to give their total weighted mark. This mark will then be compared to the qualification level grade boundaries for the relevant exam series to determine the learner's overall qualification grade.

4 Admin: what you need to know

The information in this section is designed to give an overview of the processes involved in administering this qualification so that you can speak to your exams officer. All of the following processes require you to submit something to OCR by a specific deadline.

More information about the processes and deadlines involved at each stage of the assessment cycle can be found in the Administration area of the OCR website.

OCR's *Admin overview* is available on the OCR website at www.ocr.org.uk/administration.

4a. Pre-assessment

Estimated entries

Estimated entries are your best projection of the number of learners who will be entered for a qualification in a particular series. Estimated entries should be submitted to OCR by the specified deadline. They are free and do not commit your centre in any way.

Final entries

Final entries provide OCR with detailed data for each learner, showing each assessment to be taken. It is essential that you use the correct entry code, considering the relevant entry rules and ensuring that you choose the entry option for the moderation you intend to use.

Final entries must be submitted to OCR by the published deadlines or late entry fees will apply.

All learners taking an AS Level in Media Studies must be entered for one of the following entry options:

Entry option		Components		
Entry code	Title	Code	Title	Assessment type
H009 A	Media Studies (Moderated upload)	01	Media today	External assessment
		02	Creating media (Moderated upload)	Non-exam assessment
H009 B	Media Studies (Moderated postal)	01	Media today	External assessment
		03	Creating media (Moderated postal)	Non-exam assessment
H009 C*	Media Studies (Carried forward)	01	Media today	External assessment
		80	Creating media (Carried Forward)	Non-exam assessment

*Entry option H009 C should only be selected for learners who are retaking the qualification who want to carry forward their mark for the non-exam assessment.

Collecting evidence of student performance to ensure resilience in the qualifications system

Regulators have published guidance on collecting evidence of student performance as part of long-term contingency arrangements to improve the resilience of the qualifications system. You should review and consider this guidance when delivering this qualification to students at your centre.

For more detailed information on collecting evidence of student performance please visit our website at: https://www.ocr.org.uk/administration/general-qualifications/assessment/

4b. Special consideration

Special consideration is a post–assessment adjustment to marks or grades to reflect temporary injury, illness or other indisposition at the time the assessment was taken.

Detailed information about eligibility for special consideration can be found in the JCQ publication *A guide to the special consideration process.*

4c. External assessment arrangements

Regulations governing examination arrangements are contained in the JCQ *Instructions for conducting examinations*.

4d. Admin of non-exam assessment

Regulations governing arrangements for internal assessments are contained in the JCQ publication *Instructions for conducting non-examination assessments.*

The NEA briefs set by OCR every year for this qualification will be posted on the OCR website.

The briefs will be posted on the 1st September every year for submission in the following academic year. The NEA briefs will not be posted to centres.

It should be made clear to learners that once the final productions have been submitted for assessment, no further work may take place.

Authentication of learners' work

Learners and centres must declare that the work is the learner's own.

Centres must declare that the work submitted for assessment is the learner's own by completing a centre authentication form (CCS160). This information must be retained at the centre and be available on request to either OCR or the JCQ centre inspection service.

It must be kept until the deadline has passed for centres to submit a review of results. Once this deadline has passed and centres have not requested a review, this evidence can be destroyed.

Each learner must sign a declaration when submitting their NEA to their teacher for final assessment. This is to confirm that the work is their own and that any assistance given and/or sources used have been acknowledged. Ensuring they do this is the responsibility of the centre. The completed form should be retained within the centre and should not be sent to the moderator or OCR unless specifically requested. Forms can be downloaded from the http://www.jcq.org.uk or from the OCR website.

Authentication control

Research (limited supervision – non-assessed)

The non-assessed research element for Component 02/03 can be completed under limited supervision. Limited supervision means that learners can undertake this part of the process without direct teacher supervision and outside the centre as required.

During the research phase, learners can be given support and guidance.

Teachers **can**:

- explain the brief
- advise on how the brief could be approached
- advise on resources
- alert the learner to key things that must be included in their final piece of work.

Teachers **must not**:

- practise the learner's chosen brief with them.

Research **must** include:

- learner's notes on professionally produced media products that are similar in genre, style and form to the media product proposed in their chosen brief (see Section 2d of this specification).

Research may also include:

- fieldwork (e.g. a location recce for filming a moving image product) and internet or paper-based research as appropriate to the chosen brief.

Learners must be guided on the use of information from other sources to ensure that confidentiality and intellectual property rights are maintained at all times.

Planning (formal supervision – non-assessed)

Formal supervision means work should be completed within the centre under normal teacher supervision in classroom conditions. This ensures that the work of the individual learners is recorded accurately and that plagiarism does not take place. This forms part of the authentication process. Candidates must also be guided on appropriate health and safety considerations when planning and carrying out their production tasks.

Original materials

Any material submitted by the learner as part of their NEA production must have been produced by the learner themself. Learners who do not use original materials in their production will be limited within the mark scheme. Please see section 3i for further information.

One exception to this rule is the allowable use of copyright free music in the television and radio briefs.

During the planning phase learners can be given support and guidance including:

- explain the purpose of planning materials
- advice on approaches to planning materials
- advice on resources for planning materials
- advice on health and safety considerations to take into account when planning a production.

Teachers **must not:**

- make creative planning decisions for learners.

Productions (formal supervision)

All elements of the media production must be completed under formal supervision within the centre, **with the exception of filming and audio recording**, which may take place off-site, where appropriate. However, all off-site activities must be agreed in advance with teaching staff and parental permissions must be sought where required from the learner and cast members. Teachers must be satisfied learners have carried out sufficient health and safety checks before allowing off-site work.

During the production phase, learners can be given support and guidance.

Teachers **can:**

- explain the purpose of their chosen media brief
- advise on resources for individual productions
- train learners to use any necessary technology or software needed for the production
- alert the learner to key things that must be included in their final production
- review learners' work before it is handed in for

final assessment (this includes rough cut edits) but advice must remain at the general level, enabling learners to take the initiative in making amendments. One review should be sufficient to enable learners to understand the demands of the assessment criteria.

Teachers **must not:**

- practise the learner's chosen media brief with them
- give detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria. This includes indicating errors or omissions and personally intervening to improve the presentation or content of the work. Providing that advice remains at the general level, enabling the learner to take the initiative in making amendments, there is no need to record this advice as assistance or deduct marks.

First drafts

What teachers can do:

Teachers can review learners' work before it is handed in for final assessment. Advice must remain at the general level, enabling learners to take the initiative in making amendments. One review should be sufficient to enable learners to understand the demands of the assessment criteria.

Head of centre annual declaration

The Head of Centre is required to provide a declaration to the JCQ as part of the annual NCN update, conducted in the autumn term, to confirm that the centre is meeting all of the requirements detailed in the specification.

Any failure by a centre to provide the Head of Centre Annual Declaration will result in your centre status being suspended and could lead to the withdrawal of our approval for you to operate as a centre.

Please see the JCQ publication *Instructions for conducting non-examination assessments* for further information. Any failure by a centre to provide the Head of Centre Annual Declaration will result in your centre status being suspended and could lead to the withdrawal of our approval for you to operate as a centre.

Private candidates

Private candidates may enter for OCR assessments.

A private candidate is someone who pursues a course of study independently but takes an examination or assessment at an approved examination centre.

A private candidate may be a part-time student, someone taking a distance learning course, or someone being tutored privately. They must be based in the UK.

Private candidates need to contact OCR approved centres to establish whether they are prepared to host them as a private candidate. The centre may charge for this facility and OCR recommends that the arrangement is made early in the course.

Further guidance for private candidates may be found on the OCR website: http://www.ocr.org.uk

Internal standardisation

Centres must carry out internal standardisation to ensure that marks awarded by different teachers are accurate and consistent across all learners entered for the component from that centre. This process is outlined further in Section 3i under 'Final Submission'.

Moderation

The purpose of moderation is to bring the marking of internally-assessed components in all participating centres to an agreed standard. This is achieved by checking a sample of each centre's marking of learners' work.

Following internal standardisation, centres submit marks to OCR and the moderator. If there are ten or fewer learners, all the work should be submitted for moderation at the same time as marks are submitted.

Once marks have been submitted to OCR and your moderator, centres will receive a moderation sample request. Samples will include work from across the range of attainment of the learners' work.

There are two way to submit a sample:

Moderated upload – Where you upload electronic copies of the work included in the sample using our Submit for Assessment service and your moderator accesses the work from there.

Moderated postal – Where you post the sample of work to the moderator.

The method that will be used to submit the moderation sample must be specified when making entries. The relevant entry codes are given in Section 4a.

All learners' work must be submitted using the same entry option. It is not possible for centres to use both options within the same series.

Centres will receive the outcome of moderation when the provisional results are issued. This will include:

Moderation Adjustments Report – Listing any scaling that has been applied to internally assessed components.

Moderator Report to Centres – A brief report by the moderator on the internal assessment of learners' work.

Carrying forward non-exam assessment (NEA)

Learners who are retaking the qualification can choose to either retake the non-exam assessment – Creating Media (02, 03) or carry forward their most recent result for that component.

To carry forward the NEA component result, you must use the correct carry forward entry option (see table in Section 4a).

Learners must decide at the point of entry whether they are going to carry forward the NEA result or not.

The result for the NEA component may be carried forward for the lifetime of the specification and there is no restriction on the number of times the result may be carried forward. However, only the most recent non-absent result may be carried forward.

When the result is carried forward, the grade boundaries from the previous year of entry will be used to calculate a new weighted mark for the carried forward component, so the value of the original mark is preserved.

4e. Results and certificates

Grade Scale

AS Level qualifications are graded on the scale: A, B, C, D, E, where A is the highest. Learners who fail to reach the minimum standard for E will be graded Unclassified (U).

Only subjects in which grades A to E are attained will be recorded on certificates.

Results

Results are released to centres and learners for information and to allow any queries to be resolved before certificates are issued.

Centres will have access to the following results information for each learner:

- the grade for the qualification
- the raw mark for each component
- the total weighted mark for the qualification.

The following supporting information will be available:

- raw mark grade boundaries for each component
- weighted mark grade boundaries for each entry option.

Until certificates are issued, results are deemed to be provisional and may be subject to amendment.

A learner's final results will be recorded on an OCR certificate. The qualification title will be shown on the certificate as 'OCR Level 3 Advanced Subsidiary GCE in Media Studies'.

4f. Post-results services

A number of post-results services are available:

- **Review of results** – If you are not happy with the outcome of a learner's results, centres may request a review of their moderation and/or marking.
- **Missing and incomplete results** – This service should be used if an individual subject result for a learner is missing, or the learner has been omitted entirely from the results supplied.
- **Access to scripts** – Centres can request access to marked scripts.

4g. Malpractice

Any breach of the regulations for the conduct of examinations and non-exam assessment may constitute malpractice (which includes maladministration) and must be reported to OCR as soon as it is detected. Detailed information on malpractice can be found in the JCQ publication *Suspected Malpractice in Examinations and Assessments: Policies and Procedures.*

5 Appendices

5a. Accessibility

Reasonable adjustments and access arrangements allow learners with special educational needs, disabilities or temporary injuries to access the assessment and show what they know and can do, without changing the demands of the assessment. Applications for these should be made before the examination series. Detailed information about eligibility for access arrangements can be found in the JCQ *Access Arrangements and Reasonable Adjustments.*

The AS level qualification and subject criteria have been reviewed in order to identify any feature which could disadvantage learners who share a protected Characteristic as defined by the Equality Act 2010. All reasonable steps have been taken to minimise any such disadvantage.

5b. Overlap with other qualifications

There is no overlap with any other qualifications.

5c. Accepted file formats

Further explanation of the use of file formats for non-exam assessment can be found in Section 4d.

Movie formats for digital video evidence:
MPEG (*.mpg)
QuickTime movie (*.mov)
Macromedia Shockwave (*.aam)
Macromedia Shockwave (*.dcr)
Flash (*.swf) Windows Media File (*.wmf)
MPEG Video Layer 4 (*.mp4)

Audio or sound formats:
MPEG Audio Layer 3 (*.mp3)

Graphics formats including:
JPEG (*.jpg)
Graphics file (*.pcx)
MS bitmap (*.bmp)
GIF images (*.gif)

Animation formats:
Macromedia Flash (*.fla)

Summary of updates

Date	Version	Section	Title of section	Change
May 2018	1.1	Front cover	Disclaimer	Addition of Disclaimer
August 2018	1.2	3d 4d	Retaking the qualification Admin of non-exam assessment	Update to the wording for carry forward rules
January 2020	1.3	1e 4d 4f	How do I find out more information? Admin of non-exam assessment Post-results services	Remove Social Forum link and replace with Online Support Centre link Amend Enquiries About Results to review of results Amend Enquiries About Results to review of results
				Update to specification covers to meet digital accessibility standards
June 2023	2.0	2a. 2c. 3 4a. 4d.	OCR's AS Level in Media Studies (H009) Content of Media today (H009/01) Assessment of AS Level in Media Studies Pre-assessment Admin of non-exam assessment	Changes to the set media products: film, advertising and marketing, video games and long form television drama. Insertion of new section 3c. Total qualification time. Update to the wording of moderation submission options.
February 2024	2.1	3d, 3e 4a Checklist	Qualification availability, Language Pre-assessment	Inclusion of disclaimer regarding availability and language Update to include resilience guidance Inclusion of Teach Cambridge

Date	Version	Section	Title of section	Change
September 2024	2.2	2a, 2d, 3a, 3i, 4d	The specification overview Content of non-exam assessment: Creating media (H009/02/03) Forms of assessment: Creating media (02/03) non-exam assessment (NEA) Internal assessment of non-exam assessment (NEA): Creating media (H009 02/03) - marking criteria Admin of non-exam assessment	Update to section references. Clarification of NEA marking guidance wording.
April 2025	2.3	1e, 2a, 2c,	How do I find out more information? Content and products at a glance Component 01 (Section C) News and Online, Social and Participatory Media	Twitter changed to X

YOUR CHECKLIST

Our aim is to provide you with all the information and support you need to deliver our specifications.

- ☐ Bookmark OCR website for all the latest information and news on AS Level Media Studies
- ☐ Sign up for Teach Cambridge: our personalised and secure website that provides teachers with access to all planning, teaching and assessment support materials
- ☐ Be among the first to hear about support materials and resources as they become available – register for Media Studies updates
- ☐ Find out about our professional development
- ☐ View our range of skills guides for use across subjects and qualifications
- ☐ Discover our new online past paper service
- ☐ Learn more about Active Results
- ☐ Visit our Online Support Centre

Download high-quality, exciting and innovative AS Level Media Studies resources from ocr.org.uk/alevelmediastudies

Resources and support for our AS Level Media Studies qualification, developed through collaboration between our Media Studies Subject Advisors, teachers and other subject experts, are available from our website. You can also contact our Media Studies Subject Advisors who can give you specialist advice, guidance and support.

Contact the team at:

01223 553998

media@ocr.org.uk

@OCR_Media_Film

To stay up to date with all the relevant news about our qualifications, register for email updates at **ocr.org.uk/updates**

Visit our Online Support Centre at **support.ocr.org.uk**

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